

Atlantic Insight

# CITYSTYLE

October 1983



**This Bo's  
not just  
another  
pretty face**  
(Page 8)

DAVID NICHOLS





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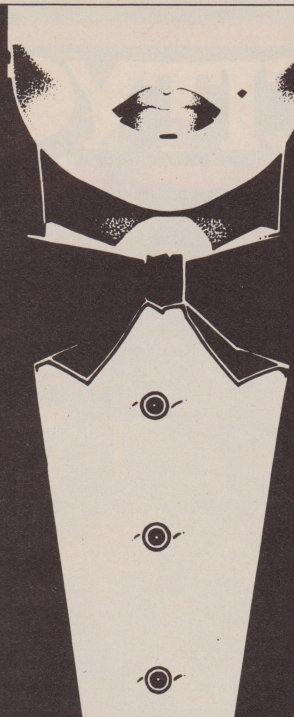
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# GADABOUT



## ART GALLERIES

**Anna Leonowens Gallery** (N.S. College of Art and Design). Oct. 1-22: An alumni exhibition of the Nova Scotia College of Art & Design. Gemey Kelly curates the studio exhibition; Sheila Stevenson curates the craft section; Julia Davidson curates for environmental planning section; David Peters for the graphic design segment. Opening reception: Oct. 3 at 8 p.m. at 1889 Granville St. This is also official opening of new Anna Leonowens Gallery I in the Keddy bldg. adjacent to present Granville St. location. Oct. 26-Nov. 12: In Gallery I. *Champions and Triumphs*: Glimpses from a Haligonian boyhood. A brief review of English youth magazines in Halifax pre-1939 from the collection of Louis Collins; Oct. 24-30: In Gallery II & III. Jewelry display by Christian Gaudernack. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs. evening 5 p.m.-9 p.m.; Sun., 11 a.m.-3 p.m. For information call 422-7381, Ext. 184.

**Art Gallery of Nova Scotia.** (Main Gallery) Throughout October: *John Nesbitt: Sculpture*. Major exhibition of aluminum sculpture by this Nova Scotian artist represents eight years of work in Cape Breton and the third phase of his development. (Second Floor Gallery). *Permanent Collection*: An exhibition of 18th, 19th and early 20th century paintings and works of art. Featured is a painting of early Halifax by Dominique Serres. 6152 Coburg Road. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m. - 5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun., 12 p.m.-5:30 p.m. Phone 424-7542.

**Dalhousie Art Gallery.** To Oct. 30: *Ernest Lawson from Nova Scotia Col-*

*lections.* An exhibition of paintings by Halifax-born artist Ernest Lawson (1873-1939), selected from public and private collections in the province; *Selections from the Permanent Collection.* Including works by Bruno Bobak, Harold Town and Gerry Ferguson; *Tom Sherman: Cultural Engineering.* Exhibition includes video and audio tape installations, text and photographs. Organized by the National Gallery of Canada; Under *Special Exhibitions*, the art gallery is pleased to present paintings from the Sobey Collections. Part One features works by Cornelius Krieghoff. Hours: Tues.-Fri. 11 a.m.-5 p.m.; Sat. & Sun. 1 p.m.-5 p.m.; Tues. evenings 7 p.m.-10 p.m. Phone 424-2403.

**Mount Saint Vincent University Art Gallery.** Through Oct. 16: (Downstairs) *Correspondences*. Featured artists include: Christopher Pratt, Tim Zuck, George Legrady. (Upstairs) *Nova Scotia Crafts V.* Jane Donovan, ceramics. Oct. 21 - (Downstairs) *Maxwell Bates: Landscapes*; (Upstairs) *Nova Scotia Crafts VI.* Joleen Gordon, baskets. Bedford Highway, 443-4450. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Tues. till 9 p.m.; Sat. & Sun., 12-5 p.m.

**Saint Mary's University Art Gallery.** Oct. 12-Nov. 10: *William Blair Bruce: Historical Exhibition* toured by the Robert McLaughlin Gallery of Oshawa. Call 429-9780.

## CLUB DATES

**Teddy's.** Piano bar at Delta Barrington Hotel. Oct. 3-8: Gordon Hayman; Oct. 10-29: John Owen; Both entertainers are Vancouver-based. Teddy's is open Monday through Saturday with happy hour between 5-7 p.m. Entertainment between 9 a.m. and 1 a.m. nightly.

**Peddler's Pub.** Lower level, Delta Barrington Hotel. Oct. 10-15: *Sequence*; Don't miss the Saturday afternoon jam sessions. Peddler's hours: Mon.-Wed., 11 a.m.-11 p.m.; Thurs.-Sat., 11 a.m.-12 midnight.

**Pasta House Trattoria:** 5680 Spring Garden Road, (upstairs from Pepes). Oct. 1: Joe Sealy; Oct. 3-8: Karen Conrad and Flying; Oct. 10-15: Amanda Ambrose. Hours: Dining from 5 p.m.-2 a.m.; Entertainment from 9 p.m.-1 a.m. nightly.

**Privateers' Middle Deck.** Historic Properties. Oct. 3-8: Mark Haines and The Zippers; Oct. 10-15: Louise Lambert; Oct. 17-22 & 24-29: *Professor Piano*. Hours: Monday through Saturday, 9:30 p.m.-2 a.m.

**The Village Gate.** 534 Windmill Road, Dartmouth. Oct. 10-15: *Strait Edge*; Oct. 17-22 Oktoberfest week features the German band, *Schwartzwald*; Oct. 24-29: *Vendetta*; Hours: Mon.-Wed., 10 a.m.-11 p.m., Thurs.-Sat., 10 a.m.-12:30 a.m.



**The Network Lounge.** 1546 Dresden Row, Hfx. Oct. 3-8: *See Spot Run*; Oct. 10-15: *Platinum Blonde*; Oct. 24-26: *Clearlight*; Oct. 27-29: *The White*. Network hours: Mon.-Sat., 10 p.m.-2 p.m.

**The Ice House Lounge.** 300 Prince Albert Road, Dartmouth. Oct. 3-8: *Track*; Oct. 10-15: *Songsmith*; Oct. 17-22: *Madhash*; Oct. 24-29: *Southside*. Hours: Mon.-Fri., 11:30 a.m.-2 a.m.; Sat., 5 p.m.-2 a.m.

## MUSEUMS

**Dartmouth Heritage Museum.** Through Oct. 17: Oil paintings by Mrs. Eugenie Perry in museum art gallery. About 30 in all. October 17 — Exhibit of watercolors by Rob Scott. Plus museum display of models depicting history of Dartmouth and a Joe Howe library. 100 Wyse Road. Hours: Mon., Tues., Thurs., Fri., 1 p.m.-5 p.m.; Wed., 1-5 and 6-9; Sat., 1-5; Sun., 2-5.

**Nova Scotia Museum.** Through Oct. *Collecting Our Natural Heritage*. An exhibit depicting work that is carried out in science museums and the tools necessary for collecting specimens. Exhibits include butterflies, frogs, exotic shells and insects. A lecture series entitled "Collecting With a Camera" supplements the display. Oct. 30: People from various ethnic backgrounds are invited to play traditional games of their countries in a program called *Games of the World*. This is planned in support of UNICEF. 1747 Summer St., Hfx. Hours: 9:30 a.m.-5 p.m. Mon.-Sat., 1 p.m.-5 p.m. on Sun. For information, call 429-4610.

## THEATRE

**Kipawo Showboat Theatre Company.** Through October: *Steaks and Lovers*, *Ring Around A Murder*, *No Sex, Please—We're British*. Showtimes at 8:30 p.m. 2nd Floor, Bean Sprout Bldg., 1588 Barrington St., Ask about their lunchtime theatre offering. For ticket information, call 429-9090.

**Neptune Theatre.** Oct. 14 — Neptune's 21st season begins with *West Side Story*, the Broadway musical with music by Leonard Bernstein and lyrics by Stephen Sondheim in repertory with *Romeo and Juliet*, the classic love story by William Shakespeare. Check out Neptune's lunchtime theatre as well. Corner of Argyle and Sackville streets. For ticket information, call 429-7300.

**Theatre Arts Guild.** Oct. 1 and the weekends of Oct. 6-8 and 13-15: *Hot L Baltimore*. Directed by Rob Vandekieft. Showtime: 8 p.m. at the Pond Playhouse, 6 Parkhill Drive off the Purcells' Cove Road. For information, call 477-4973.

**CITYSTYLE**

## DINNER THEATRE

**The Henry House.** 1222 Barrington St., Hfx., presents a farcical version of Champlain's Feast from the Order of Good Cheer. Called the *Order of the Good Time*, the show features historical and fictional characters with an original musical score. Tuesday through Saturday, 7 p.m. By reservation only to mid-October. Call 423-1309.

## IN CONCERT

**Metro Centre.** Oct. 1: Charley Pride performs at 8 p.m. For ticket information, call 421-8726.

**Dalhousie Arts Centre.** Oct. 4: *Wonderful Grand Band* performs at 8 p.m. in the Rebecca Cohn Auditorium. For music and comedy with a difference. Oct. 5: *The Good Brothers*. One of Canada's top country groups, performs at 8 p.m. Oct. 8: *Kasatka Cossacks*. This family extravaganza features music, dancing and athleticism at its best. Showtime at 8 p.m.; Oct. 11-13: *Joey* brings you the life and times of The Honorable Joseph R. Smallwood. A humorous look at the most famous Newfie of all. 8 p.m.; Oct. 14: *Vienna Choir Boys*. 8 p.m. presents a program of costumed operettas and folk music for the entire family. Oct. 16: *Vienna Choir Boys*

perform a 3 p.m. matinee; Oct. 15: *Moe Koffman* performs at 8 p.m.; Oct. 19: *José Molina Bailes Espanoles*. This Spanish dance troupe performs at 8 p.m.; Oct. 22: *White Heather*. This Scottish group performs at 8 p.m. for the entire family. For ticket information, call 424-2298. Oct. 23: *The Glass Orchestra* performs in Nova Music Concerts in the Sir James Dunn Theatre at 3 p.m. This Toronto-based group utilizes various glass shapes to produce their unique sound. **Saint Mary's.** Oct. 7: *Griselda Manning* — Dance. 12:30 p.m.; Oct. 14: Edwardian Legerdemain with Bruce Armstrong at 12:30 p.m.; Oct. 21: SMU Dramatic Society will perform at 12:30 p.m.; Oct. 28: Flautist Ruth Orenstein in recital. For information, call 429-9780.

## MOVIES

**Dalhousie Film Theatre.** Oct. 2: *Tex*. This 1982 film directed by Tim Hunter studies two teenaged brothers and their search for personal freedom and mutual responsibilities to each other. 8 p.m.; Oct. 9: *Victor Victoria*. Directed by Blake Edwards, this film is set in 1930s Paris. It's a cynical look at sexual stereotyping and stars Julie Andrews and James Garner; Oct. 16: *The Boat Is Full*. This 1981 Swiss film has Eng. subtitles. Set in World War II, the story revolves around Switzerland's policy of refusing more Jewish refugees into the country;

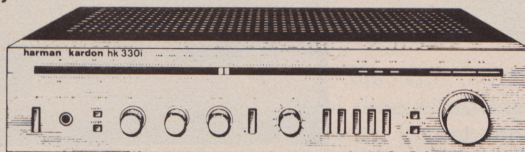
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Oct. 23: *Eating Raoul*. This 1982 comedy revolves around a middle-class couple in Los Angeles during the 1950s; Oct. 30: *Alien*. A 1979 American horror film just in time for Halloween. All films shown in the Rebecca Cohn Auditorium at 8 p.m. For ticket information, call 424-2403.

**National Film Board.** To Oct. 2: *Chan is Missing*. This 1982 black and white film is a mystery with few clues and an improbable solution; Oct. 5 & 12: *Not a Love Story*. This chronicle of two women explores their search into the porn trade; why it exists and how it affects relations between men and women. Restricted. 7 and 9 p.m. each evening; Oct. 6-9: *Dark Circle*. This 1982 film tells personal stories of those involved in the making and testing of the Bomb. 8 p.m. each evening; Oct. 13-16: *Underworld*. A 1927 silent, black and white film starring George Bancroft. 8 p.m.; Oct. 17-23: *The Atlantic Film and Video Festival*. A week of screenings and workshops. Phone 426-6016 for information; Oct. 26: *Waiting for Fidel*. Canadian film with the unusual crew of Joseph Smallwood, Geoff Stirling and NFB film director, Michael Rubbo. This documentary about Castro's Cuba was shot on location there. 7 p.m.; *Ladies And Gentlemen, Mr. Leonard Cohen*. A 1965 informal look at Montreal poet, Leonard Cohen, 9 p.m.; Oct. 27-30: *The Bill Douglas Trilogy*. This British, black and white film traces his own life through the

character of Jamie. A story of the powerful emotions of childhood. 7:30 p.m. Screenings of NFB movies at 1572 Barrington St. For information, Call 422-3700.

**Wormwood's Dog and Monkey Cinema.** Oct. 4-6: *Demon Pond*. A 1979 Japanese film. 123 minutes. Showtimes, 7 and 9 p.m. each evening; Oct. 7-13: *Winter Kills*. This 1977 American comedy stars Jeff Bridges and John Huston. Showtimes 7 and 9 p.m. each evening; Oct. 14-20: *Say Amen, Somebody*. A 1982 American movie documentary about gospel music. 7 and 9 p.m. plus Sunday matinee; Oct. 21-23: *The Atlantic Film and Video Festival*. Call 426-6016 for information on screenings and workshops; Oct. 24-27: *Smithereens*. A 1982 American film of the Manhattan punk scene, a girl with no answers and the boy who tries to help her. 7 and 9 p.m. nightly; Oct. 28-30: *Lightning Over Water (Nick's Movie)*. A 1980 West German/Swedish documentary of watching a man die and his refusal to give up living. 7 and 9 p.m. Plus Sunday matinee. All Wormwood screenings at 1588 Barrington St., Hfx. For information, call 422-3700.

## PLUS...

**DancExchange.** Oct. 1 & 2: Jeanne Robinson and dancers present an in-studio performance at 1672 Barrington St. Time: 8:30 p.m. For further information, call 423-6809.

**Skate Canada '83.** Oct. 27-30: Canada's only international figure skating championship at the Metro Centre. Events include men's singles, women's singles and dance. Some Canadian entries are Brian Orser, Tracy Wilson, Robert McCall, with exhibitions by five-time Canadian pair champions, Barbara Underhill and Paul Martini. For information, call (613) 746-5953.

**Dartmouth Sportsplex.** 110 Wyse Road, Dartmouth. Oct. 1 & 2: Ideal Home Show; Oct. 14 & 15: IWK Auxiliary quilt fair; Oct. 22 & 23: Hadassah-Wizo bazaar; Oct. 24-28: Skate Canada compulsory figures. For information, call 421-2600.

**The Atlantic Festival of Indian Arts & Crafts.** Oct. 21-23: At Dalhousie Arts Centre. Schedule: 11 a.m.-9 p.m. daily, wholesale and retail sales of crafts. Cultural-historical displays; 1-8 p.m. daily: Demonstrations of crafts such as baskets, bead work, leather work, wood carving; 2-4 p.m.: Films; 2-3 p.m. on Sat. & Sun., Indian fashion show featuring traditional and contemporary clothing; Daily 2-5 p.m.: Preparation and sampling of Indian foods.

## SPORTS

**Track & Field.** Oct. 2: Dalhousie Invitational Cross Country. Open, 17 years of age and under. Point Pleasant Park, Hfx.; Oct. 9: Carlsberg Halifax Marathon and Half Marathon, Dalhousie University. For information on cross-country events, call Sport Nova Scotia, 425-5450.

**Field Hockey.** Oct. 2: Men's — NSMFHA League, Hfx.; Oct. 15-16: Women's Field hockey — High School Field Hockey Championships, Hfx.; Oct. 16: Men's Field hockey — NSMFHA League Playoffs, Hfx. **Swimming.** Dalhousie Sprint Meet, Hfx.

**Squash.** Oct. 28-30: Stadacona Invitational, Hfx. For information on time and locales, call 425-5450.

**Nova Scotia Rugby Football Union.** Oct. 1: Hfx. Rugby Club v. St. F.X. at Merv Sullivan Field on Gottingen St., Hfx.; Oct. 15: Dal. v. Pictou at Sullivan Field on Gottingen St.; Oct. 16: Dal. v. P.E.I. at Studley Field, Dalhousie campus; Oct. 29: University Championship (Acadia, Dal, SMU, St. F.X.) at St. Francis field at St. Mary's. Halifax Rugby Club v. Tars on Oct. 29 at M. Sullivan Field on Gottingen St., Hfx. (Second Division) Oct. 1: SMU v. St. F.X. at St. Mary's field, Hfx.; Oct. 2: SMU v. Sydney at St. Mary's field, Hfx.; Oct. 15: SMU v. HRC at St. Mary's, Hfx. For more information on game times, etc., call 434-0531.

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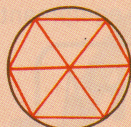
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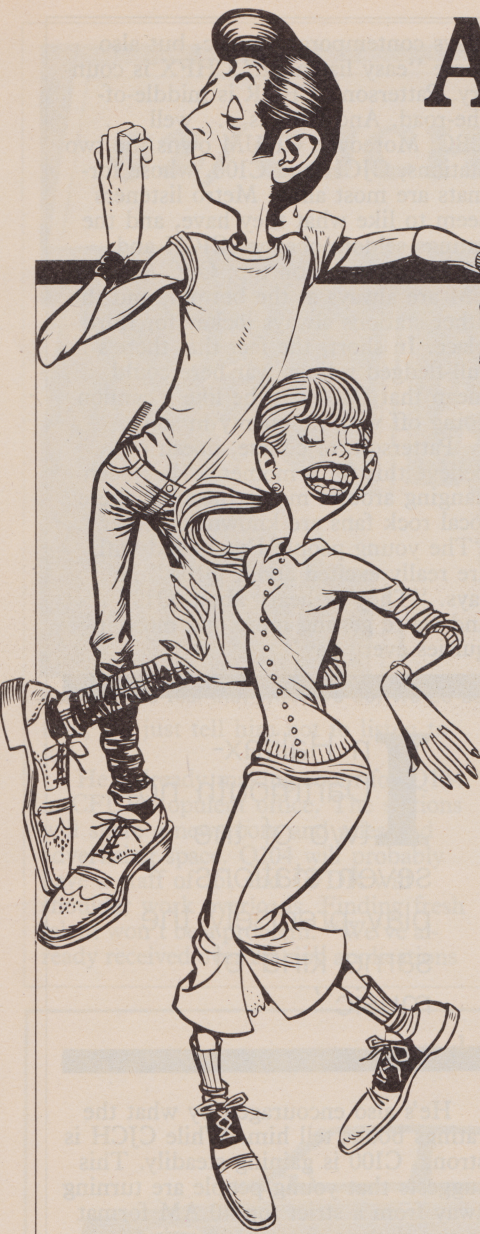
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# Are you ready to boogie-woogie?



finds a tape amid the clutter and pops it into his machine... "WAAAAAAHHHHHHEE-EEEEYYYYY ... Toronto!! Say Toronto ... are you ready to rock? If you be ready to rock, then you be ready for Toronto's gonzo morning man, Scruff Connors ... And he's on Toronto's best rock station, Q107... I be ready to rock. I be ready to roll. I be ready to boogie-woogie ... MAN ... I AM INTENSE."

Patterson giggles and turns the machine off. "Isn't that wild?" he beams. "That's totally inventive radio. The music ... the talk is just great. It's so fast-paced ... like ... BOOM BOOM ... you know?"

Can this really be Pierre Trudeau's former press secretary talking? Is this Arnie Patterson — entrepreneur, suburbanite, country-club hobnobber — sounding like some heavy metal "space cadet"? Believe it.

If everything goes as Patterson hopes, CFDR/Q104 may be the most

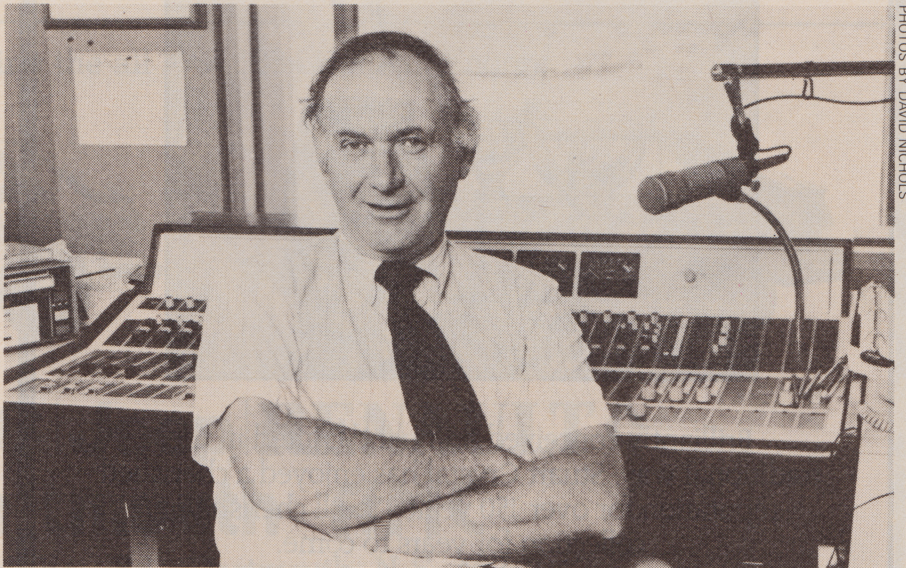
"Toronto's best rock" (CHUM countered later with "Toronto's ultimate rock"), Q107 produced innovative and successful programs, including minute-long interviews with famous performers, a weekly show devoted solely to heavy metal rock, concert promotions and contests for local bands. But it was Q107's deejays, more than anything else, that made the station so popular. Characters like Connors wheezed, coughed, screamed and cackled their way into listeners' hearts. They had a frantic urgency that teenagers loved.

Patterson is so impressed with Q107's success, he's decided to adopt its format almost entirely. For over a year, he's been working closely with Q107 program manager Gary Slaight to determine the policy and play lists of the new station. He's also found a morning man who sounds like Scruff Connors. "It is precisely because there's nothing like Q107 in this region that we'll be so successful," he says. "We will, of course, employ

*Arnie Patterson certainly hopes so. He's hoping that a frantic, screaming new sound will steal listeners from Metro's established rock stations*

*By Alexander Bruce*

**B**ehind his huge desk, in a pent-house office in Dartmouth's tallest building, C. Arnold Patterson, a paunchy, 55-year-old businessman, hardly seems the type to manage Metro's first progressive rock station in six years. After all, he is the owner of CFDR (AM), which once crowned Guy Lombardo the king of modern music. But right now, he's frantically searching for tapes of one Scruff Connors, the wheezing, screaming morning man for Q107-Toronto (FM). That's "the mighty Q," the station that's helping Patterson get Q104-Dartmouth (FM) on its feet. He



Patterson is keeping his promotions campaign a secret

successful radio organization in the Maritimes by 1985. "With CFDR," he explains, "we've attracted a broad and loyal audience in the 35-and-over age category. With Q104, we'll reach the teenagers. That's a market we've never had. We'll take our competition head on."

It took Q107 only six years to destroy CHUM-FM's pre-eminence among Toronto's youth. Billing itself

local people, and build in local nuances, but we won't change the sound one bit .... The revolution is now!"

But, so far, Patterson's competition seems unimpressed. "We've achieved very steady growth in the last five years," says Barry Horne, program manager of C100 (FM). "We feel that what we do, we do best. People will not suddenly stop listening to one sta-

PHOTOS BY DAVID NICHOLS



tion just to listen to another.”

He may have a point. Nobody's really sure if the local audience for progressive rock is either large enough or hooked enough to make Q104 take off. When C100 was first licensed six years ago, it played mostly heavy metal and club rock music. But it gradually drifted into mainline contemporary stuff, and developed a strong following.

Moreover, the sound Patterson cherishes so much might actually offend his teenage market. Toronto's total listening audience is at least 10 times larger than Halifax's. Rock music jams the airwaves there, and people aren't particularly loyal to

radio stations. Last spring, after years at CHUM's heels, Q107 dropped significantly in the ratings, going from 722,000 to 653,000 listeners per week, while CHUM's audience jumped from 875,000 to 937,000. Q and CHUM are constantly locked in a ratings battle, and listeners now regard on-air promotional hype as part of a station's appeal. People love it when Scruff begins his morning show with, "I'd like to welcome all the former CHUM-FM listeners out there."

But in Halifax-Dartmouth no two of the seven stations play precisely the same kind of music. CJCH is decidedly contemporary. C100 is contemporary middle-of-the-road. CHNS

plays contemporary music, but also some "easy listening." CHFX is country. Patterson's CFDR is middle-of-the-road. And CBC is ... well ... CBC. Moreover, CHUM owns the two stations, CJCH and C100, whose formats are most alike. Metro listeners seem to like what they have, and the ratings seldom change. CJCH and C100 are always on top; CBC-AM and FM are always at the bottom; and the other stations always jockey for third place. In short, the fact that there's no full-fledged ratings war here could mean that Q104 will be like a cannon going off with no enemy in sight.

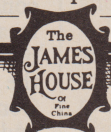
Patterson, of course, doesn't believe this for a moment. He's been hanging around movie theatres where local rock fans are known to gather. "The young people I've talked with are really excited about Q104," he says. "They've heard about Q107 ... and we're getting more and more inquiries every day."

**I**n Halifax-Dartmouth no two of the seven stations play precisely the same kind of music"

He's also encouraged by what the ratings books tell him. While CJCH is strong, C100 is gaining steadily. This suggests that young people are turning away from a strict top 40 AM format to the cleaner, more progressive sounds of FM. The rock video revolution probably has had a lot to do with this. C100 currently simulcasts a pop music show, *Atlantic Canada's Choice*, over the Atlantic Satellite Television Network on Saturday nights. Moreover, CRTC talk requirements are higher on FM than on AM, and surveys show listeners prefer personable deejays to even the best music.

At the very least, Patterson wants to take some of the youth market advertising away from CJCH and C100. Ads mean money, and money will give him the resources to create a sound that will appeal to Metro's teenagers.

And he doesn't think lending his name to a station that plays only head-banging, mind-blowing rock 'n' roll will alienate his loyal CFDR followers. "There's no way CFDR and Q104 will conflict. The two sounds are totally different," he says. "If someone I knew complained about the new sta-



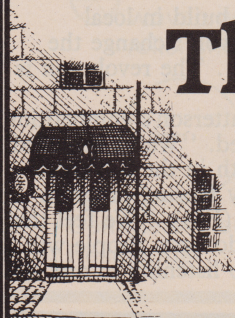
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Horne: "We feel that what we do, we do best"

tion, I'd just tell him not to listen to it."

He's already making room for Q104 in CFDR's opulent office. The stations will share a newsroom and sales and advertising space. Q104 will probably have a staff of 15, and CFDR will shoulder work overloads. Finding fresh talent won't be a problem. "We've already received over 200 job applications

for the new station," Patterson says.

Q104 goes on the air this month during the autumn ratings period. Patterson, of course, is keeping his promotions campaign a secret. He knows success lies in surprise. He wants Q104 to show as strongly next spring as CFDR does now. If that happens, CJCH and C100 may finally have a fight on their hands.

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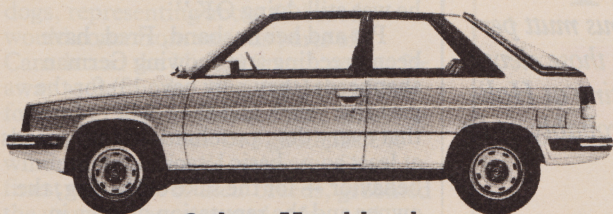
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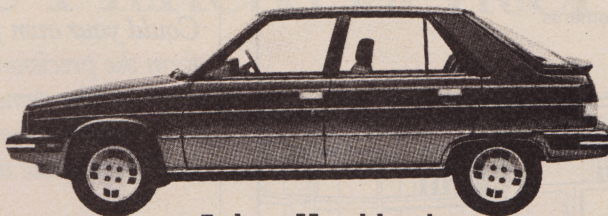
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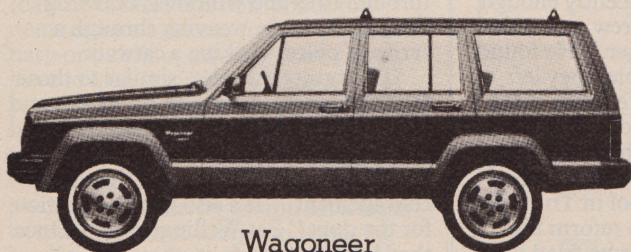
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## No bad dogs

*Could your own frivolous mutt perform the precision drills those clever dogs will be demonstrating at Halifax's fall dog show? Probably, if he had a trainable owner*

By Marian Bruce

**H**e wasn't the type that got invited to many parties. Oh, he was handsome, all right. He was an English mastiff who weighed about 150 pounds, stood almost a yard high at the shoulder and could get his jaws around a football, no problem. And he was polite to other dogs. But nobody's perfect, and he had one little flaw. He bit people.

His habit started innocently enough as puppyhood play and grew serious as he grew bigger. And bigger. "He found out that when he bit people, they left him alone," recalls Pat Wellings, a dog breeder and trainer in Brookfield, N.S. It looked as though he'd have to be destroyed. By the time his owner enrolled him in an obedience school in Truro in a last, desperate attempt to reform him, he was biting everybody who tried to

argue with him, including his owner and the instructor.

Most dogs aren't so uncouth, and some obedience classes won't even accept biters. But Wellings cites the story of the mastiff as a dramatic example of how valuable an education can be: By the end of the 10-week course, he apparently was cured. "The last I heard, he was still doing OK."

Pat and her husband, Fred, have been breeding and showing German shepherds (they now have 13) for the past five years, and they believe firmly that every dog, purebred or mutt, needs at least some basic lessons in polite behavior — for the sake of the dog, the owner and the reputation of dogs in general. This month at the Halifax Metro Centre, three of their dogs will take part in a contest, organized by the Wellings, that will demonstrate an aspect of dog training rarely seen in North America. On Oct. 8, the first day of a three-day dog show sponsored by the Halifax Kennel Club, the dogs will race through an obstacle course — jumping over hurdles, scaling walls, leaping through tires and windows, crawling through tunnels, weaving through a series of poles, walking a catwalk.

The agility exercise, similar to those taught dogs working with the police and the military, shows off athletic ability and temperament, and indicates what a dog can accomplish, given a little encouragement. "It's also good recreation for the dogs," Pat Wellings says. "Once they learn how to do it, they love it."

CITYSTYLE





DAVID NICHOLS

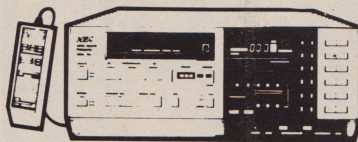
Fred and Pat Wellings with part of their family of shepherds

The exercise is also a crowd-pleaser aimed at attracting spectators to the fall show (there'll also be Newfoundland dogs pulling carts), expected to be the club's biggest so far. Show director Rowena Claydon of Dartmouth estimated this summer that more than 300 dogs, representing about 65 breeds, would come from various parts of Canada and the United States, and as far away as Bermuda, for three days of conformation and obedience trials. That means the show will be a good place to window shop. You'll see some of the finest examples of their breeds, groomed the way they're supposed to be, and there'll be information booths set up on behalf of the larger delegations — the Doberman pinschers, collies, Shetland sheepdogs (Shelties), golden retrievers, Newfoundlands.

You'll also see some of the brightest of the purebreds (dogs of dubious ancestry aren't allowed at these affairs, even as spectators). Conformation shows are a lot like beauty pageants, except that the contestants don't have to demonstrate a talent, such as playing the harp or public speaking. They merely have to look beautiful, and as close as possible to the official standard for their breed. Dogs in the obedience ring have to prove they've actually learned something. Their tests range from simply heeling correctly on and off a leash to retrieving over jumps and obeying hand-signal commands. A dog can lose

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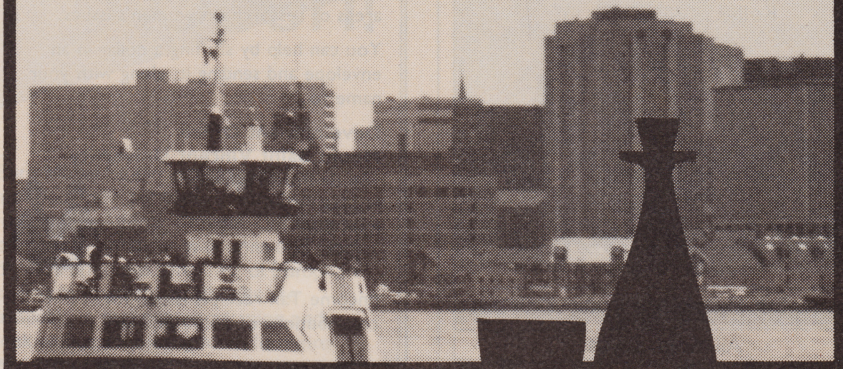
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points for the smallest of sins, such as heeling too wide, facing his handler when sitting or just not looking alert.

Could any frivolous mutt master these parade-ground drills? Probably, if he had a trainable owner.

"Lots of times," Fred Wellings says, "the problems are not with the dogs, but the handler. The wrong handler can ruin a smart dog. We teach the owner to teach the dog." England's Barbara Woodhouse, the world's most successful dog trainer (she's trained more than 17,000 of them, and her own Great Danes could answer phones and operate vacuum cleaners), insists there are no bad dogs, just inexperienced owners. Her effective and humane technique consists mainly of a disapproving tone of voice and a quick jerk on the training collar when a dog makes a mistake, and lavish amounts of love and praise when he gets it right. No hitting, no yelling.

That's essentially the method that persuaded the biting mastiff to change his ways. And it's the basis of Pat Wellings' own training program.

The Wellingses became involved in dog shows when they bought their first German shepherd after being held up in an armed robbery. They began going to obedience classes, and one thing led to another: Obedience trials, joining a German shepherd club, attending training seminars. Now they travel the show circuit every year, and Pat gives private training lessons at home.

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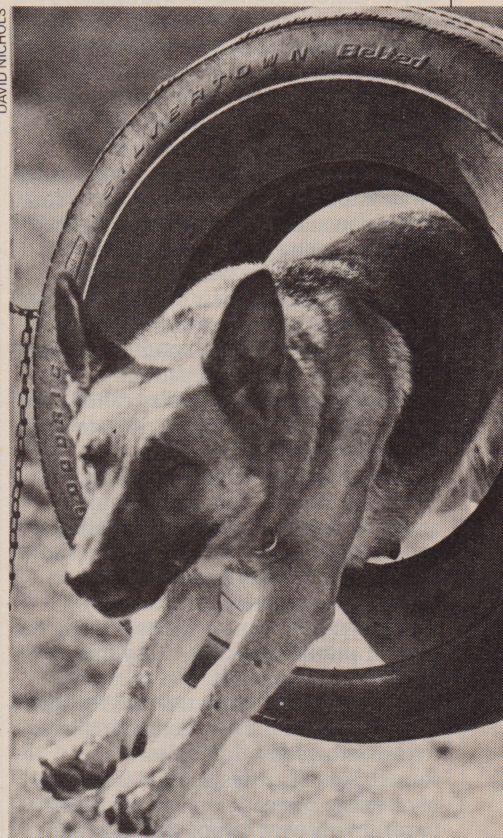
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E. Del, leaping through a tire

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Murray with beautiful, brainy friends Monty (left) and Striker

Glenda Murray of Halifax was hooked on dog-training the first time she saw an obedience trial. "I thought it would be wonderful to be able to get a dog to do something like that," she says. When Striker, her first golden retriever, was six months old, she enrolled him in school. By the time he was a year old, he was winning prizes for both his looks and his brains. At age two, he earned his Companion Dog Excellent (CDX) degree, the canine equivalent of a master's degree. Last year, Striker — known formally as Ch. Craighill's Fanfare, CDX — was the highest scoring obedience dog in the Halifax Kennel Club, the second highest in the Maritimes. This year, Murray says, he seems bored by school.

But she's not: She's started training the family's second retriever, 10-month-old Harbor House Colonel Montague, otherwise known as Monty. When she began dog-training after raising a family of five, she says, "a whole new sub-stratum of society opened up to me that I never knew existed. I've never had so much fun."

People who aren't interested in

meeting the rigid requirements of an obedience ring can often accomplish wonders at home with the help of a good owner's manual, such as Woodhouse's *No Bad Dogs* (1982); *Good Dog, Bad Dog* by Mordecai Siegal and Matthew Margolis. (1973); *Understanding Your Dog* by Michael Fox (1972).

But the classroom is one place dogs can learn to get along with each other. They also teach each other, just as children do. "The quickest way to get a young dog to do something," Pat Wellings says, "is to have him watch you working with, and praising, an older dog that's trained. The younger one gets so excited, he'll copy the older one."

Unfortunately, anybody with a leash can call himself a training instructor. To find a good one, call your local kennel club. Don Gates of Hacketts Cove, who teaches classes sponsored by the Halifax Kennel Club, says you can expect to pay \$35 to \$45 for a 10-lesson course. By the end of two courses, your dog should be ready to try for his first degree (Companion Dog), if he wants one.

The learning speed, of course,

varies. Working dogs (including shepherds, collies, Shelties and Dobermans) and sporting dogs (retrievers, setters, spaniels) are easiest to train. Hounds are notoriously hard, mostly because they're preoccupied with fantasies of hunting. But what's crucial, most trainers agree, is the handler's technique. An owner can turn the nicest dog into a monster through abuse, or inadvertently teach a smart dog *not* to come when called.

Murray says she raises her clever retrievers much the same way as she raised her children. "If you take a puppy, as I did these two, and talk to him all the time and take him everywhere you go, he becomes very close to you. He learns your language."

Of course, he may never be able to grasp all the horrors of the six o'clock news. But then, all the English he *really* needs to know is sit, come and don't pee on the carpet. As Fred Wellings observes, an educated dog is easier to live with. And, as the case of the mastiff-who-used-to-bite-people proves, a little learning can mean the difference between life and death.



# Who's controlling the pest-controllers?

*In Nova Scotia, nobody. That's why an exterminator can spray just about anything he wants in homes and offices*

**M**yron Hrabowsky kills bugs for a living. This autumn, as he's done in Nova Scotia for the past dozen years, the hefty Halifax exterminator is loading up his pesticide sprayers to face housefuls of fleas, apartments infested with silverfish and restaurants overrun with anything from cockroaches to rats. Hrabowsky has spent 22 years in the pest control business. He got his start in Ontario, then moved "out of the rat race" to begin his own company in Nova Scotia in 1972. He passed a correspondence course in pest control technology from Indiana's Purdue University, and he provides extermination services to 1,100 regular customers. But he's never received a licence from the provincial government for the potentially harmful chemicals he uses daily.

He's never had to. Nova Scotia is the only province without its own regulations controlling the sale and use of pesticides around homes and businesses.

"It's a frightening situation," says Hrabowsky, who runs East Coast Pest Control Ltd. "There's a real cause for alarm. There are unqualified people who have started their own extermination companies because they think it's a fast way to make a buck. . . . There's no licensing, no need for training or any sort of background. Some people think mixing chemicals is simply pouring two glugs of pesticide in a

bucket of water. This jeopardizes me and my business as well as the general public."

John Sansom, information officer for the Environment Department, concedes that the provincial Pest Control Act, the law that's supposed to regulate pesticide use, doesn't do so. "We have no system in Nova Scotia for limiting the sale or the use of any particular pesticides, except in some instances such as aerial applications in agriculture or use in public places," he says.

In fact, Nova Scotia's pesticide law is both outdated and inadequate. It has never been amended since it was approved in 1970 and therefore ignores more than a decade of scientific research about the effect of pesticides on people. It says the government "may make regulations" restricting the sale and use of certain pesticides, but no such guidelines have ever come forth. And the penalty for misusing these chemicals would hardly hurt a flea: The maximum fine is \$200.

Sansom says Nova Scotia relies on Ottawa's registration of pest control products. But such registration is far from fool-proof. Two years ago, Ottawa discovered that 79 chemicals previously considered safe were improperly tested prior to registration. The suspected compounds remained on sale in Canada while new tests were done. Only pesticides proven unsafe are banned from the Canadian market. While Sansom concedes health and environmental damage can occur through improper use of federally approved chemicals, he says the high cost of pesticides tends to be "a controlling factor" because applying too much insecticide is uneconomical for an exterminator.

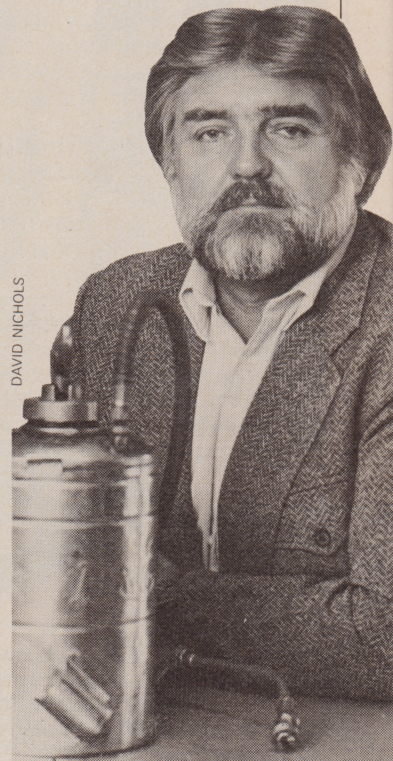
The Nova Scotia board of health restricts commercial pesticide use in restaurants, parks and public places, but nothing prevents a landlord from spraying the wrong chemicals in his building, or cleaners from using an improper mixture inside an office building or a

householder from applying an unsafe pesticide on a lawn. Should a hazardous situation occur, Sansom says, the provincial Environment Department can get involved only "a bit after the fact, unfortunately." The province is reluctant to impose regulations or licensing requirements on commercial pesticide users because "we know the pesticide operators, and we have a certain amount of confidence in them."

Such confidence isn't shared by other provincial governments. New Brunswick's Pesticide Control Act, passed in 1973, requires the licensing of all pesticide sellers and users. A provincial permit is needed before spraying, and regulations prevent unsafe storage, transport or disposal of pesticides. The maximum fine for breaking the New Brunswick pesticide law is \$1,000 or 100 days in jail for every day the offence occurs. According to an amendment passed last year, anyone found misusing a pesticide must pay for any resulting damage.

Prince Edward Island and Newfoundland also license the sale and application of pesticides and control their disposal and use. On the Island, the maximum fine for improper chemical use is \$1,000 or 90 days in jail. In Newfoundland, the maximum penalty is \$2,000 for each day the law is broken. And these laws are lenient compared with Ontario's Pesticides Act. In Upper Canada, commercial exterminators must pass a three-hour written exam before qualifying for a one-year licence. The pesticide applier must also have proper equipment and maintain a good professional record to renew a licence. Insurance is mandatory, and only pesticides sold by licensed dealers can be used. As in New Brunswick, anyone responsible for environmental damage is liable for all cleanup costs. The Ontario penalties are stiff — a first offence carries a maximum fine of \$5,000 each day the law is broken, and the amount doubles for subsequent offences.

Nova Scotia's Sansom says his province doesn't urgently need such stringent legislation because it has a smaller population than Ontario. But he believes Nova Scotia should follow Ontario, New Brunswick and P.E.I. by setting up a pesticide advisory board to recommend legislation changes and be responsible for approving pesticide licences and applications. "This type of committee would serve Nova Scotians very well," he says, "but



Pest controller Hrabowsky

right now I see nothing on paper about this addressed to cabinet."

Halifax exterminator Hrabowsky, who served on the Ontario pesticide board for three years, says he's fought since 1972 to get such a licensing group in Nova Scotia. He has now given up in frustration. "I'm waiting for a real tragedy to happen," he says. "It's a terrible thing to say, but at least then something would be done by the province. As it is now, anybody can spray whatever they want. There should be some control. It's just so foolish."

— John Mason



# Sansei to the rescue

*Sansei Ltd. is the Shinyeis — Doug 'n' Martha — who've made a specialty of turning metro's residential sows' ears into lovingly crafted silk purses*

By Pat Lotz

It's Friday morning in late summer, and in a house on Halifax's Henry Street, workers are reaching the last stages of renovating a set of flats. Boss Doug Shinyei is a point of calm in a bustle of cheerful but concentrated activity. Martha Shinyei, the other half of Sansei Ltd. ("Sansei means third-generation in Japanese," explains Doug. "I'm a third-generation carpenter") has dropped by at the request of an *Insight* photographer. Janet Kushner, new owner of the building, is there too and is clearly pleased with the progress. "It was a pigsty before," she says. "I can't think of a term opprobrious enough to describe it. The people in the lower flat kept a weasel as a pet."

The Shinyeis have been making silk purses out of residential sows' ears since 1977, soon after they arrived in Halifax from Vancouver. They hadn't planned to make a business of renovating houses when they bought an old rooming house on Bland Street; they just wanted to make it into a home. "I can still vividly remember what it was like shovelling tubs of plaster down a chute we had rigged up — all in an August temperature of 30 degrees," Martha says. She doesn't recommend living in the house you're renovating. "It does things to your sanity." "It slows you down, too," Doug adds, "because you tend to tidy up at the end of each day."

They're an attractive pair: Doug, 41, dark and solidly built; Martha, 35, fair and slender. Like many happily married couples they tend to be known by their dual identity, Doug 'n' Martha.

They met in the summer of '70 on a train going to Vancouver. Martha was travelling from her home outside Albany, N.Y., to Tacoma, Wash., to study for her master's in sociology and political science at Pacific Lutheran University. "I went by train because my parents didn't want me driving all that way by myself."

Doug, who was born in Winnipeg, had moved to Vancouver where he alternated between work for a display company and work in the train's dining car. When they were married in 1973, Doug was studying for his BA at Simon Fraser University and Martha was working in the research unit in the grounds outside the B.C. Penitentiary. Part of her job was visiting the pen to interview prisoners, but fortunately she was not inside the day in June, 1975, that three convicts took and held 15 staff members hostage for 41 hours. "I had worked with Mary Steinhäuser [the hostage who was killed at the climax of the hostage-taking] in the research unit before she moved into the pen as classifications officer," Martha recalls. It was a traumatic experience for Martha, "but the effect didn't catch up with me until the following year," she explains.

Martha's delayed reaction coincided with Doug's growing disenchantment with Simon Fraser's communications studies department in which he was studying for his master's degree. So they bought a van and set off on a four-month trip looking for a place in which they would like to live. They finally narrowed the choice to Regina or Halifax. Regina lost, and after collecting their belongings from Vancouver, they returned to Halifax to settle. Martha, who had "put corrections at the bottom of my list of work preferences," finally took a job co-ordinating the newly established Volunteers-in-Probation pro-

gram, a joint project of the provincial Attorney-General's office and the Junior League. "In retrospect, I think it was one of my most valuable employment experiences," she says. Doug worked part-time as an organizer for the NDP. This left him with time on his hands, and "I'm uncomfortable with nothing to do," he says. So they bought the house on Bland.

Their first commercial venture was a house several blocks away, on Birmingham Street, which they converted into two two-storey units. It was sold for them by Halifax realtor Maxie Grant as soon as it was finished. When she found a buyer for the Bland Street house a few months later, they bought and moved into another rooming house on nearby Fenwick Street, and converted it into two units. Next came a house on Duncan Street ("the house

on the bare minimum. It's amazing how much you find you can do without. We had no fridge so we kept food on the back porch all winter. We had two knives, two forks, two plates...")

By the time they started work on their fifth house, a post-war prefab on Bridges Street that needed mainly a facelift, the Shinyeis had to take stock of where they were going. The speedy sale and subsequent profit on the Birmingham Street house had not been repeated. "Unfortunately, it set up expectations," Doug says. The house on Fenwick Street stayed on the market for four months after they finished it, "and we never recouped the money." Worse, mortgage rates had been rising; this not only increased the cost of borrowing money but reduced the number of potential house buyers. Doug's high standards did

DAVID NICHOLS



The Shinyeis: A reputation for renovating houses

that parachutist landed behind last year," Doug points out) which was in sound condition but needed cosmetic work and a heating system.

"By now, we'd got our moving very streamlined," Martha says. "Our furniture was in storage, we just lived

not lead to easy profits. "Doug is a real craftsman," Maxie Grant says. "In the houses he bought and renovated he put all top-quality materials." This is not the usual practice in the renovation-for-resale business. Martha, who had



left her job in '79 to keep the books and generally become more involved in the work of the company, now decided that "the best contribution I could make would be to bring in some money." She went to work as a real estate agent for A.E. LePage. Not surprisingly, she feels very confident in the job.

After they sold the Bridges Street house, the Shinyeis bought a house on Liverpool Street to live in (their furniture is finally out of storage), and they have no intention of selling it.

Doug, meanwhile, was building up a reputation renovating houses for other people. Like Peggy Shaw. She bought one of the Twelve Apostles, 12 small red brick houses on Brunswick Street, built in the 1860s as officers' quarters. "When I was contemplating buying it, my nephew told me that if I could get Doug Shinyei to do it, I'd be very lucky." She is delighted with the result of Doug's careful work, including exposing brick walls from under more than eight coats of paint. Peggy Shaw is especially pleased about the way every available space has been used. "He started work the first of December and finished it seven weeks later. And he came in under budget."

Doug Shinyei speaks warmly of his workers and feels "an obligation to keep my people employed for as long as I can." His strong sense of social responsibility was nurtured in childhood. It wasn't easy being Japanese-Canadians in post-war Winnipeg, especially when his parents made a conscious effort not to restrict themselves to the Japanese enclave, but to be part of the larger community. "My parents earned the respect of the community for their dependability. Many neighbors relied on them. As kids, we weren't allowed to do anything that might tarnish that reputation."

In the house on Henry Street, after a brief interruption while electrician, carpenter and student helpers watch the photo being taken, work has started again. "They're a good team," says Doug Shinyei. And so are Doug 'n' Martha.

## Monitoring the Moonies

*Most people see them as a bunch of brainwashed street zombies. But some theologians say no*

By Alexander Bruce

**Y**ou've probably met him on the street corner or in an airport. His sallow face and trusting eyes accost you. "Excuse me," he blurts, "I'm working for the Unification Church, and I have some literature which might interest you." The Unification Church. That rings a bell. Aren't they the zombie-like Jesus freaks of the Reverend Sun Myung Moon, better known as "Moonies"? You feel sorry for the boy. He's so young, and polite. You drop a quarter into his coffer, vaguely hoping he'll buy himself a cup of coffee.

Trevor Brown, 32, the church's missionary in Nova Scotia, says such knee-jerk reactions only hide the truth about the Unification Church. Clean-cut and tweedy, Brown looks more like an accountant than a follower of one of the world's most publicized and controversial new religions.

"Our big problem is dealing with people's assumptions," Brown says. "Nearly everyone has heard stories of how we supposedly brainwash people and take their money. And the media, in its effort to find a good story, often ignores a lot of research necessary to understand us. I'm trying to make

people aware of who we are and what we do."

The Unification Church International (originally, the Holy Spirit Association for the Unification of World Christianity) was founded in Seoul, South Korea, in 1954 by the Reverend Sun Myung Moon, a Presbyterian scholar and minister, after he claimed he saw Jesus in a vision. Reverend Moon said God wanted people to discard their religions and unite in Christian brotherhood, respect family traditions and obey religious authority. Moon formed a corps of foreign missionaries who carried this message to 129 countries, including Japan, the United States, West Germany and Canada. Today, there are roughly three million Moonies in the world.

Brown says the church's activities reflect its goal to unite humanity. "We are an evangelical operation," he says. "Our aim is to bring God's love to people. For example, we sponsor a yearly International Conference for the Unity of the Sciences — a symposium on world affairs for scholars in every field — and Project Volunteer, which works with over 300 relief organizations around the world.

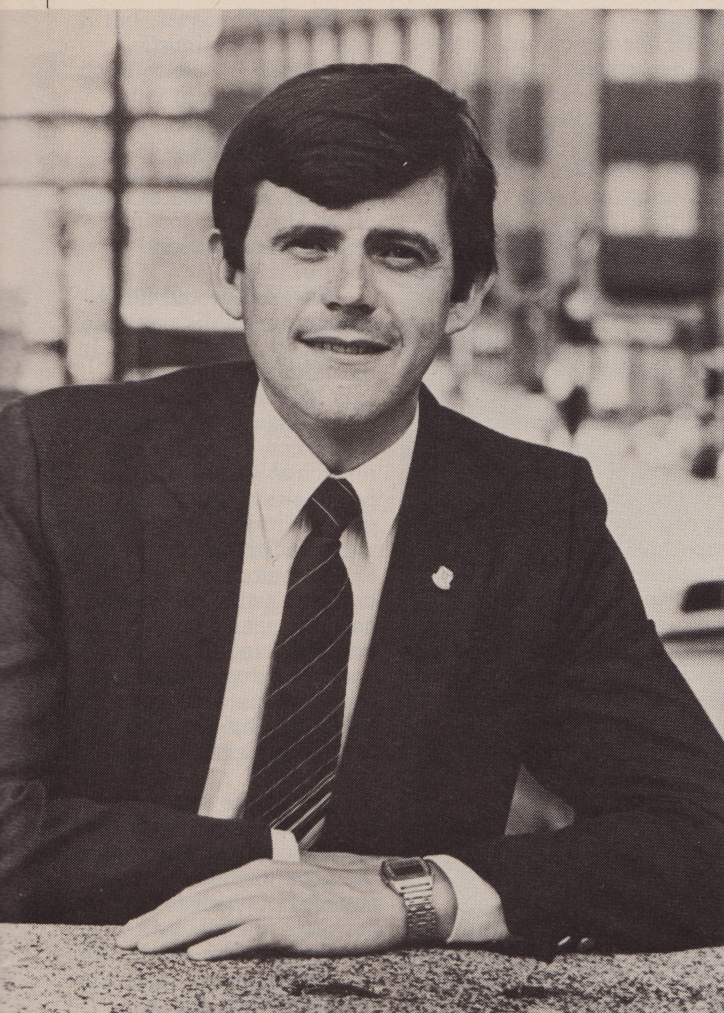
As well, many church members have started community service programs such as a shoppers' bus service for senior citizens in Toronto, a toy-lending library and English teaching for recent immigrants."

The Unification Church came to Nova Scotia in 1977, but it was just last summer when Brown became the region's full-time missionary. "We had a drop-in centre and a study centre here for years," he says, "but we were only catering to a handful of people." He arrived in Halifax with a team of 20 workers. They visited churches, held lectures and conducted a fund-raising drive. The team eventually left Brown behind and since then he's contacted dozens of Nova Scotians who, he says, are interested in the church. "I study regularly with about 20 people. But I've spoken with over 100 others, and there are several hundred I've yet to contact."

Brown is excited about the church in Nova Scotia. He thinks this region is a microcosm of Canadian culture and diversity and therefore, a challenge to the ideals of Reverend Moon. "Nova Scotia is a land of great differences," he says. "Here, people of French, Scots, British, Caribbean, German, Loyalist descent co-exist. I'm struck by the awareness of race relations and by the obvious problems. This emphasis on heritage is very important in my work."

So far, the religious community in Nova Scotia seems ambivalent about the Unification Church, though a few theologians are openly supportive. "No one can deny that the Unification Church is a *bona fide* religious movement," says Rev. Martin Rumscheidt, of the United Church of Canada. He teaches at the Atlantic School of Theology and has lectured at the Unifica-





DAVID NICHOLS

Brown: "We are an evangelical operation"

tion Theological Seminary in New York State. "Actually, I am very impressed with the level of scholarship of some of my contacts in the church."

"The Unification Church is no different from any other religious group," agrees Professor Tom Sinclair-Faulkner, chairman of the department of religion at Dalhousie University. "They deserve the same rights and privileges as other churches."

But others feel the church's fine principles and good works are just fronts for the schemes of a few power-hungry people. Critics accuse the church of exploiting and abusing its members, evading federal taxes in both Canada and the United States, investing in companies that manufacture arms, and supporting fascist governments.

Controversy has followed the church even to Nova Scotia. In 1978, the Better Business Bureau accused the church of breaking the rules governing public charities. More recently, the Halifax and Wolfville

chapters of the Canadian Society of Friends (the Quakers) have grown concerned about the physical and mental health of Moonies.

"In Halifax, we're not as worried about this as they are in Wolfville," says Valerie Osborne, clerk of the Halifax Meeting of Friends. "There are a few people in the Valley who've had personal experiences with the church, and they're trying to get a film shown on the church's treatment of its members."

One Lutheran minister went so far as to report in the *Dalhousie Gazette* last year that "ritual sex characterized the Moon communes... and that sex with Moon was supposed to purify the body and soul."

The Quakers also worry about the church's stand on political issues such as disarmament and communism, and how this will affect their relationship with other religions. "The Unification Church appears to take such a hard line

on some of these issues, and recently we were the subject of a virulent attack in one of their papers," says Valerie Osborne. "They apparently didn't like our pacifism."

Martin Rumscheidt disapproves of the church's secretiveness — especially concerning its financial activities. "My concern was that I didn't understand how the church was getting its funding. I knew Reverend Moon had investments in the fisheries in North America and in ginseng tea, but I couldn't find out anything else."

"What can I say?" Brown says. "Frankly, people who attack the Unification Church are on a crusade. They're attacking a new religion, after all. And anything that's new in religion is automatically bad, or perverse."

Brown dismisses the claim that church money is imprudently invested, and defends the church's position on communism and disarmament. "Reverend Moon would never use church funds for his own purpose. At the same time, he can't see heads of state and look shabby. But what opulence he has belongs to the church. I think investing in arms manufacturers is justifiable. Freedom in the world must be protected. But we also manufacture lathes for use in industrial development around the world. Really, though, communism is the biggest single threat in the world today."

Brown is more concerned with the notion that church members are abused. He stresses that good missionaries encourage pupils to keep in touch with their families. "Family is, after all, a cornerstone of Unification philosophy." People are free to come and go as they please, and keep their property. Though, he admits, some do choose to

make hefty contributions to the church.

"The real evil," he says, "comes from those deprogrammers — I'll call them faith-breakers. Most of them are real criminals."

Brown speaks from experience. Last year, in Toronto, he was kidnapped and locked in a tiny room for 15 days. He was guarded the whole time. He wasn't allowed to watch television or read newspapers. And he was bombarded with the "horrible truth" about the Unification Church night and day. "My faith was ultimately too strong for them," he recalls, "but the whole ordeal was emotionally draining."

Tom Sinclair-Faulkner has studied deprogramming and believes the process is effective in only 40% of the cases and involves violence and low-level torture. "There is hard evidence," he says, "to suggest that most converts to the Unification Church drop out of their own free will within two years, and those who remain are often people who have been kidnapped and have escaped."

Brown thinks deprogrammers do more damage to families than the Unification Church ever could. "My brother who hired the deprogrammers lost nearly \$18,000," he says. "He was really ripped off."

But, in fact, Brown is philosophical about most of the criticism of his church. "It is good that people are skeptical. It means people are interested. I want to confront some of these critics and get rid of the myths that surround our activities."

For now he's content to hang on to his few dedicated pupils. "It's important that those interested people really learn what we are trying to do... that they learn the truth."

Religious unification, after all, takes time.



# What's happened to those really big shows?

*When Dalhousie Arts Centre's funding flew out the window, so did the big name acts*

**H**arry Belafonte, Isaac Stern, Luciano Pavarotti. They're all world renowned musicians, and they all performed at the Dalhousie Arts Centre. And probably not one will ever return. Thanks to rising costs, flagging ticket sales and underfunding, the Arts Centre can no longer attract many big name acts. And this is just the tip of an iceberg.

In the past three years, severe money problems have wiped out some of the Centre's most interesting programs, and caused organizers to reassess their cultural policies. "It is important for people to realize that in tough times, art is the first thing to suffer," says Eric Perth, director of Dalhousie cultural activities. "Right now, it is very difficult to create a well-rounded arts program."

When the Arts Centre opened in 1971, it was the only performing arts complex in the province. Housing the 1,041-seat Rebecca Cohn Auditorium, the Sir James Dunn Theatre and the Dalhousie Art Gallery, the Centre became a cultural mecca for the region. The auditoriums were booked year-round with dance, theatre, chamber music, recitals and comedy shows, and the art gallery exhibited the works of top international and local artists. Support for all this activity came

mostly from Dalhousie. But in 1980, the university cut back on its arts funding. As government grew more restrained, so did the university, and by early 1983, the Arts Centre had lost 45% of its funding. Meanwhile, the costs of performances and exhibits had gone up while audiences had dwindled.

This year, Perth has roughly \$240,000 to spend on "cultural activities." That's to book and operate 15 stage shows, 13 Sunday night movies and four travelogues. To be comfortable, he says he'd need another \$150,000. He admits the cuts have affected his programming. "We've become more commercial. We always were able to speculate a bit. Now we can't bring in acts that don't bring in audiences."

The fall lineup features Edith Butler, Mary O'Hara, Moe Koffman, the stage play *Joey*, the musical *Rock and Roll*, and the country music group The Good Brothers. Not one act is likely to fail with Halifax audiences. "Most of what we've programmed is fairly safe," Perth says. "Apart from Moe Koffman, there is no jazz. I can't bring in international chamber music, recitalists or modern

dance."

Unlike the cultural activities department, the Dalhousie Art Gallery does not generate revenue. Exhibits are free. The gallery is wholly dependent on funding. Director Linda Milrod says that last year the university cut her usable program funds by 38%. "We suffered the worst individual cuts in the university. We were left to depend on outside grants for specific projects."

She tried to absorb the shortages in areas not visible to the public. The gallery stopped mail-outs, shortened or combined calendars, cut expensive exhibitions, reduced fees to artists and displayed more local work. The gallery came in under budget. "I regard the 1982-83 season a great success," says Milrod. "We put on the best program ever and had a budget surplus of \$4,000."

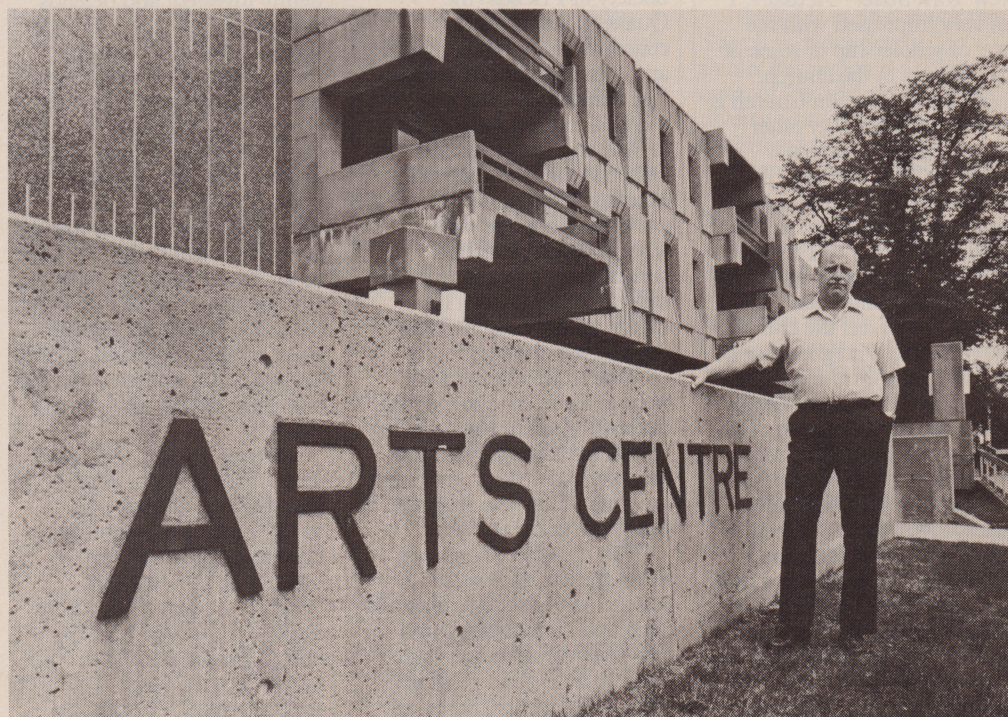
But she can't imagine fat-trimming forever. At some point, decreased funding will force her to scrape the gallery's bones. "We cannot count on outside funding for our core expenses," she says. "It is a real competition to get that money. It is extremely important to maintain funds from Dalhousie University."

Eric Perth agrees, but is, nonetheless, optimistic. "Dalhousie is here to teach," he says. "Before it cuts academic programs, it will naturally cut its public activities. But I see things improving. We're not as badly off as Hamilton, for instance. There's a kind of hope in the air."

But Perth would like to change the public's attitude towards the Arts Centre. In its early days, the Centre may have been little more than a university showcase. But it now functions as a municipal arena for the performing arts. It contains the only auditorium in the city with acoustics good enough to accommodate a symphony orchestra, and its rehearsal halls are open to professional musicians and actors. It also assists other provincial arts organizations with advice and bookings. But the Centre doesn't get a penny from the city.

The Centre may have a long wait before it gets the money it needs. The provincial government recently announced only small funding increases to Dalhousie University this year. As the administration looks for places to trim the fat, the Arts Centre will likely be up first at the chopping back.

—Alexander Bruce



Perth: "In tough times, art is the first thing to suffer"